E
X
H
I
B
I
T

70

MUS 8840 - BAROQUE MUSIC

Whereas all of music's pleasantness grows chiefly out of her ability to move heart and spirit. . .
Johann Andreas Herbst (1643)

Syllabus
Summer Term, 2008

N. Lee Orr, Ph.D.
714 Haas-Howell
404-413-5933. Leeorr@gsu.edu; nleeorr@bellsouth.net

Office Hours MW: 12-1.

Course Description: This course entails a survey of the ways music was composed, practiced, performed, received, described, and published from the late 16th century into the middle of the 18th century. The course falls into three broad phases, reflecting the periods of Baroque Music: Early (to 1640); Middle (to 1720); and Late (after 1720). All the major genres will be studied, as well as the important composers.. Class time will consist of discussion and hearing individual works and how they relate to the period as well as the cultures that produced them. The assigned readings parallel the class work and are expected to be read prior to class meetings.

Course Goal: To provide an in-depth examination of the composers, genres, styles, and culture of Baroque Music.

Course Objectives:

- to acquaint the student with a general survey of European art music as it was composed, practiced, and discussed during the 17th and 18th centuries.
- to expose the student to the significant composers, genres, and musical trends that constitute *Baroque* music.
- to increase the student's ability to analyze musical form and style as found in the music of the period.
- to acquaint the student with the basic historical and bibliographical materials dealing with the music under study.
- to increase the student's awareness of the general cultural trends that produced the musical works of the period.

Class Sessions

June

9 Introduction: The Age of the Baroque Monteverdi and the End of the Renaissance.

Italy 1580-1630: The Birth of Opera, Monody, and the Concerted Madrigal.

11 Later 17th-century Italy. The Oratorio, Cantata, and Opera.

Readings: Hill: *Baroque Music*: 1-108; Johnston, "Polyphonic Keyboard Accompaniment in the early Baroque," *Early Music* 26/1 (Feb. 98; on JSTOR): 51-64; *Sonata in the Baroque Era; North Italian Church Music; Opera in 17th-Century Venice; The Early Baroque Era:* "Venice"; *Groves Music Online*: "Cantata–The Italian Cantata, i, ii, to 1725"; Smither, *History of the Oratorio.*

16 France to the death of Lully: Couperin, and the French Classical Tradition. Motet. Opera. Organ and Clavecin Music.

Readings: Hill: *Baroque Music*: 109-138; 216-246; *Keyboard Music Before 1700; The Language of the Classical French Organ; Music in the Service of the King; Music and Drama in the Tragedie Lyrique;* Anthony, *French Baroque Music*, (net library), 17-40; 93-120; 216-46; 296-340; *Grove's*, "Lully."

23 The Later Seventeenth Century in the Empire: Keyboard Music. The Cantata. Sweelinck. Schutz. Schein. Buxtehude.

Readings: Hill: *Baroque Music*: 287-320; Apel, *History of Keyboard Music to 1700*: 324-38; 610-34; 551-60; Snyder, *Dieterich Buxtehude*; Webber, *North German Church Music in the Age of Buxtehude*; *The Organ As A Mirror of Its Time*; *Grove's,* "Schütz."

30 England from the Restoration through the Augustan Age.

Readings: Hill: *Baroque Music*: 357-381; *The Purcell Companion*; *New Grove's Dictionary of Music*: "Purcell."

1 July - Last day to withdraw.

Exam I - 2- July

July

2, 7 Italian Music: 1630-1730; Corelli and Vivaldi.

Readings: Hill: *Baroque Music*: 322-356; 382-422; *A History of the Concerto*, Michael Roeder (net library), 25-63; *Grove's,* "Metastasio," sections 3 & 4; "Vivaldi," Works.

9 Rameau and the 18th Century in France.

Readings: Hill: 423-53*; French Baroque Music* (New Library): Chapters 9, 14, 20; *Grove's*, "Rameau" (works); *Eighteenth-Century Keyboard Music.*

14 Handel - Choral Music, Oratorio, Opera.

Readings: *New Groves* "Handel"; Burrows, *The Cambridge Companion to Handel*, 145-81. Dean, *Handel's Dramatic Oratorios and Masques*, pp. 33-80; 274-310; Smither, *The Oratorio*, II:214-80; 317-57; *Readings:* Dean, *Handel's Operas 1704-1726*: 483-526; Dean, *Handel and the Opera Seria*: 1-25;

21 Bach and the Culmination of Baroque Music. The Orchestral Music.

Readings: Boyd: *Bach.* **Entire book**; Vogt, *JS Bach's Chamber Music*; *The Music of Johann Sebastian Bach*, Wolff, *Bach. Essays*; *Cambridge Companion to Bach.*

The Keyboard Music

Readings: Stauffer, *The Organ Preludes of JS Bach*; Stauffer and May: *Johann Sebastian Bach as Organist.*

The Vocal Music.

Readings: Chafe, "J. S. Bach's *St. Matthew Passion:* Aspects of Planning, Structure, and Chronology," *Journal of the American Musicological Society*, 35/1 (Spring 1982): 49-114; Geiringer, *Bach*; Stauffer, *Mass in B Minor*; *Essential Bach Choir.*

Exam II - 28 July

* * * * * * *

Deviations from this syllabus may be necessary

Responsibilities:

This is a graduate course. All matters of attendance, promptness of assignments, and participation are expected in keeping with professional standards of conduct and the objectives listed on the syllabus. Prompt, consistent attendance is required and will be considered in determination of grades. Failure to attend class regularly during the first three weeks of the semester may result in your withdrawal by the instructor. Excused absences for illness or other urgent reasons will be considered on a case-by-case basis. Except in cases of emergency, your absence should be cleared in advance of class time. If, in the instructor's judgement, the number of excused absences compromises your ability to meet the objectives of the course, you will be advised to withdraw or take an incomplete. The grade of I (incomplete) will be given only to students who have completed the majority of the course work and for a non-academic reason beyond their control have been unable to complete the semester. *Active cell phones are not allowed in class.*

The material in this course is dealt with in two ways: first, through the assigned readings, which are to be read before the scheduled class sections; and second, through listening to and discussing the music under consideration. Classes consist of lecture, listening, and discussion.

Language Note: Comprehending the written materials about music and music literature challenges native speakers of English. Those who are not native English speakers should note this and make special efforts to compensate for language problems. Spelling, grammar and punctuation *are* part of the grade for written assignments.

Grading Policy: A: 93; A-: 90; B+: 88; B: 84; B-: 80; C+: 78; C: 74; C-: 70. The grade results from two take-home exams (80%) and reading quizzes/class participation (20%).

Texts: *Baroque Music*, John Walter Hill
Boyd: *Bach.*
Materials on E-Reserve

How to access electronic reserves: Go to GSU library website (www.library.gsu.edu/); click on Gil, then COURSE RESERVES, then select Instructor, or Course (Mus. 8840). Click on SEARCH button and select title to read. Required password: **alqxbxvu.**

All projects must be turned in by July 28.

Notes for Music 884 - summer 1996.

Suggested Text: Nicholas Anderson *Baroque Music* Thames and Hudson, ISBN: 0-500-01606-2

Wolff *Bach*

Sadie *Companion to Baroque Music*

Readings and New Bib.

Maniates: *Mannerism in Italian Music and Culture, 1530-1630*, pp. 331-513.

Palisca: *Humanism in Italian Renaissance Music and Thought*, pp. 369-433.; *Studies in the History of Italian Music and Theory.*

Einstein: *The Italian Madrigal.* Vol. II: "Monteverdi and the "Madrigale Concertato"-The End" pp. 850-72.

Eric Chafe, "JS Bach's *St. Matthew Passion*: Aspects of Planning, Structure and Chronology." *JAMS* 35 (Spring 1982): 49-114.

Ralph Webb, "Handel's Oratorios as Drama." *Symposium.* 23/2 (Fall 1983): 122-44.

Michael Talbot: *Antonio Vivaldi: A Guide to Research; Vivaldi*

Robert Marshall: *The Music of JS Bach*

Baroque Music Treatises

- Bach, Carl Philipp Emanuel. *Essay on the True Art of Playing Keyboard Instruments.* MT224 B132.
- Bernier, Nicolas. *Principles of Composition.* MT6.B4.
- Daube, Johann Friedrich. *The Musical Dilettante: A Treatise on Composition.* MT 40 D2313.
- Gasparini, Francesco. *The Practical Harmonist at the Keyboard.* MT49 G3513.
- Heinichen, Johann David. *Thorough-Bass Accompaniment According to Johann David Heinichen.* MT49 B84.
- Kirnberger, Johann Philipp. *The Art of Strict Music Composition.* MT40 K5713.
- Koch, Heinrich Christoph. *Introductory essay on Composition.*
- Niedt, Friedrich Erhardt. *The Musical Guide: Parts 1, 2, and 3.* MT40 N4913.
- Quantz, Johann Joachim. *On Playing the Flute*. MT342 Q313
- Rameau, Jean Philippe. *Treatise on Harmony*. MT50 R1713.
- Saint-Lambert, Michel de. *A New Treatise on Accompaniment: With the Harpsichord, the Organ, and with Other Instruments.* MT68 S1513.
- Saint-Lambert, Michel de. *Principle of the Harpsichord.* MT252 .S2513.
- Turk, Daniel Gottlob. *School of Clavier Playing, or, Instructions in Playing the Clavier for Teachers and Students*. MT222 T8513.